

CHRISTIAN DRAMA

Journal of the Religious Drama Society of Great Britain
founded in 1929

by Sir Francis Younghusband, K.C.S.I., K.C.I.E., and Mrs. O. Stevenson

VOLUME 3

NUMBER 6

SPRING, 1957

Editorial

This is the time for all good men to fix the date of their holidays. People who have attended previous Summer Schools will know just how much enjoyment is combined with the more solid fare on these occasions. If you have not yet had this experience "you haven't lived!" as well as booking for yourself, will you make this year's School at least as widely known as possible.

At the Annual General Meeting in November, the new Rules for the Society were adopted. These have already been explained in the Circular sent to all members before the meeting. It is generally felt that their adoption will greatly strengthen the organisation and administration of the Society. For the information of members these Rules are printed in this issue of *Christian Drama* together with a complete list of Officers for the year.

For the first time for many years, the number of nominations for the Council was greater than the vacancies and an election was held, a very encouraging forecast of increased interest.

Also, next year's Annual General Meeting was discussed and it was agreed to hold it on a Saturday to enable more members to attend. The Council has since chosen Saturday, November 2nd, 1957—please note this in your diaries now.

Miss P. Keily has been working during the past months with amateur groups in Sheffield and Manchester. She has now been given a five-year appointment to experiment in the use of drama as an evangelistic factor in the life of the Church, in the dioceses of Sheffield, Manchester and Durham. We are grateful to the three Bishops concerned for bringing such a challenging idea into the realm of practical politics.

The Rev. M. Merchant's study scheme is now launched. If you have not already signed on for this stimulating series, please turn at once to the announcement on page 10.

Christ in the Concrete City, produced by Miss Robins, is to be given at Clapham Parish Church from April 4th–7th; and *The Way of the Cross*, produced by Miss Nicholl, is to be given by the Southwark Cathedral Religious Drama Group in the retro-choir of Southwark Cathedral, for four 8 o'clock performances from April 10th–13th. Further details will be available from the office later.

A special performance, for *R.D.S. members and their friends only* will be given of *The Way of the Cross* by the Holy Trinity, Brompton, Religious Drama Group, on April 6th, at 7 p.m. Have you booked this date?

As this number was going to press, we received official notification from the Rockefeller Foundation of New York that they have made us a five-year tapering grant. Gratitude for this generous assistance should spur us on to greater efforts to put our finances on a firm basis before the end of this period.

Report from Sussex

We give prominence to this report from Selsey, Sussex (which had to be held over from last Summer's issue for reasons of space), not because it is unique these days, but because it demonstrates particularly clearly the way in which Religious Drama is creating new links between denominations. Religious Drama's potential contribution to Christian unity is something we might all pray about.

As an act of witness on Good Friday, 1956, Henri Ghéon's *Way of the Cross* was presented in the local cinema by an anonymous cast which included Anglicans, Roman Catholics and Methodists. Two performances were given to packed audiences, over four hundred villagers in all seeing the play. People were still streaming in when the curtain rose for the first performance (its rising had already been delayed to allow long queues time to enter) but there was soon a listening hush, and as the eyes of the actors turned at the first Station to look at the unseen figure of our Lord in the Judgment Hall, the audience, too, could be seen following with their eyes.

As one of the cast, I can say that it was an unforgettable experience. This was not only due to the actual performances, preceded as they were by prayer and a blessing in turn from our own Rector, the Roman Catholic priest and the Methodist minister, nor to the obvious impact of the play on the packed audiences, but also to the time of rehearsal. All through Lent we were a united band of Christians, all of whom had forgotten difference and division in the sincere attempt to portray the events of Good Friday. Everyone used St. Richard's prayer at each rehearsal, and this was printed on the programmes given to the audience, together with a brief outline of the purpose of the play.

Our music was pre-recorded on a tape machine by the choir and organist of St. Peter's Church with the help of local electricians so everything was home-made and home-grown.

CHRISTIAN DRAMA

This was, in every sense, a united effort in which all denominations had worked and prayed together, and which many members of the audience did find most moving. Special comment was made about the grouping (use was made of rostra and of an apron stage projecting at a lower level than the stage itself), and the costumes, colours of which ranged from brown through terracotta and golden yellow to primrose. A cast of six women and four men were used, and speeches were divided rather than spoken in chorus.

It is probable that many who would not have gone to church on this day were led to reconsider the Christian message, and were brought face to face with the Cross, whilst members of the various congregations, who had joined their prayers to ours through Lent, helped to make the feeling in the cinema that day one of true worship and devotion.

M.S.W.

SUMMER SCHOOL, 1957

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AUGUST 20th - 29th, 1957

Drama in the Market Place

"Street Drama" at the Winchester Summer School, 1956

Five hours were officially allowed for "subsidiary" group work in the Summer School programme. In that short time, with the additional half-hours they somehow contrived to find, a number of students under the guidance of Mr. Graham Suter made an exciting and fruitful study of the subject of street plays.

Resulting from the preliminary discussion, these conclusions were reached:

1. **Why should these street plays be done?**

They would be a means of reaching a section of the community which is normally not touched by any other form of evangelism. By taking the drama out into the streets the Gospel could be preached to some of the thousands who would not be likely to come to a church or church hall to see a play, and still less to hear someone talking.

2. **Who would stop and watch and learn?**

Opinions varied considerably. Perhaps the theory most widely held was that a response might be expected from those whose background was materialistic and culturally limited, because these were the people with time on their hands, but that much would depend on the locality and on the type and extent of the publicity. The most important point brought out here was that, as in any form of evangelism, the appeal was bound to be limited to certain people, but that the work done must be of a standard commanding the respect of those who nevertheless could not respond to it. In other words we had to make quite certain that we were performing good plays with the highest possible degree of technical efficiency. Anything less than first-rate would do harm by alienating one part of the community and probably do little good with the other part.

3. **Practical Difficulties**

- (a) *Length of play*: Probably twenty to twenty-five minutes, and certainly not more than that.
- (b) *Number of characters*: Probably very few at a time to prevent a blurring of the effect.
- (c) *Type of presentation*: in cartoon style, a good deal larger than life, with the theme stated clearly and punched home hard. The subtle, gentle type of presentation must be kept indoors. Similarly, brilliance of colour is important. Different localities would of course need plays different in content and method of presentation.
- (d) *Type of Stage*: Local conditions would of course be exploited. The back of a lorry might be the most generally useful platform.

- (e) *Noise* : Though it was generally agreed that the natural voice is more effective dramatically than amplification, and a built-up area often provides natural sounding boards, the amount of competing noise might make some mechanical help necessary, either the direct use of microphones, though this involves many technical difficulties, or the miming of the action to the playing of pre-recorded dialogue.

At this point the group turned its attention to the themes, ideas and plots which they thought might be used. Their purpose would be to start people thinking in a way that might lead them to Christ, to open people's eyes to look beyond the nose-length limits of self-interest and materialism, or to awaken some kind of religious awareness.

Various different approaches could be employed :

- (i) *Holding the mirror up to ourselves and letting the reflection speak for itself.*

One theme suggested was a series of three playlets showing the effect on children of their parents' behaviour, the effects of a broken marriage, and the treatment of old people. Another suggestion was to show up the wrong ideas people have about the Church, and the convenience they make of it.

- (ii) *Deliberately saying, "This is what we believe. Does it mean anything to you?"*

Modern interpretations of Our Lord's parables would be one means of doing this.

- (iii) *Presenting an idea or problem which must be puzzling many people and illuminating it with the light of the Word.*

Themes suggested were the use of money, the attitude to work, the greed of the western world contrasted with the poverty and misery of others.

The group then divided itself into three sections, each building a play of its own. The practical limitations decided on in order to fit in with the circumstance of the School were ten minutes playing time and the use of a stage about twelve feet by seven representing the back of a lorry. It was found possible to use a table of the correct size, packed up underneath with boxes and covered with matting and hardboard, with hardboard propped up at one end to represent the driver's cab. The members of the School were then allowed to watch from three sides, leaving one yard clear all the way round. The actual circumstances of a street play were thus very closely simulated.

Apart from these conditions the groups were free to create their plays exactly as they wished. Their method of working was mainly to rough out a general plan together, and then build their characters and dialogue as they went along, each actor improvising until a living personality was created. The groups were well aware of most of the imperfections of their work, but the known weaknesses had to be passed over in order to leave enough time to put the plays on the stage.

Group I used the **Parable of the Talents** and produced an entirely contemporary version of the parable, with living, vital characters. The only serious criticism was that the Biblical quotation should have been at the end rather than at the beginning: firstly because the first line of a play is seldom listened to and late arrivals would miss the whole direction of the play; secondly, the play itself was so fascinating that it would probably have driven the quotation out of the mind of anyone not familiar with the Bible; thirdly, the sight of someone standing reading from the Bible would probably have undone most of the work of the fife and drum department in whipping up an audience. The fact that this play represented part of the Christian belief needed declaring after the play had made its undeniable impact. Owing to the poor quality of the tape recording, the group was not able to present the whole play in action during the playing of the record, but the extract they used to demonstrate the technique came over well enough to prove that this was a possible method of presentation.

Group II, trying to deal with an aspect of the depths of ignorance and misunderstanding about the nature and function of the Church, built a play showing a church building of historic interest and the behaviour of different types of people in it before and during a service. They also tried to make use of local circumstances, in this case making it quite clear that the building was Winchester Cathedral. The main criticism was that the idea did not come over sufficiently clearly. The hasty departure of a larger proportion of the sightseers on the announcement of the impending service, particularly of one who had sentimentalised so volubly over the Crib, would have driven it home far more. This group did show that the small stage might, if used skilfully, be occupied by as many as eight people without too much confusion.

The play made by Group III aroused by far the most violent discussion, interest, excitement, appreciation and in some cases revulsion. It started off brilliantly, capturing the pitiable circumstances of old people in many homes. It may have been felt that the old man's fatal accident, which, but for the callousness of his family, would not have happened, was a rather obvious trick, but it was the genuine "cartoon" technique which had been agreed was necessary for the street play. The second scene, however, was fatally burlesqued. It was appreciated by most of the School that this was a production fault which with more time for rehearsal would have been eliminated. If one imagined it played straight, with the dialogue cut, the revolting hypocrisy of the change of attitude of the family after the old man's death would have maintained the note of shattering truth. In this way the sickly sentimentality of the obituary notice ("Rest in peace . . . until we meet again") would have brought the final rueful laugh which must have sent the average street audience away to think very seriously.

The demonstration of these plays was the main topic of conversation during the few remaining meals at the School, and it is likely that some lively experiments may result from the interest aroused.

Notes from the Back Pew

Spring Carol

In Lent, we all our thoughts must bend
Upon our sins and latter end,
And Lent is also (with good reason)
The great religious drama season.
Cuckoo!

The draughts in every vestry lurk,
The central heating doesn't work,
The Angel's hands are turning blue,
And Judas has gone down with 'flu,
Cuckoo!

Come, cuckoo, come, before our sneezes
Have turned our tableaux into friezes.

A New Look in Design

Miss Stella Mary Pearce has given the R.D.S. library an enchanting new source of ideas for dressing New Testament plays.

Since there is little authentic information about Jewish dress in the time of Our Lord, a designer finds it hard to escape from the "striped bath-towel" convention, which usually fills the gap for lack of an alternative.

These illustrations by Alice and Martin Provensen to the extracts from the New Testament, in the "Golden Book" series, are Byzantine in style, though occasionally suggesting Chinese art, and they have a freshness and inventiveness that might enliven many a Nativity play.

The panel of the Twelve Apostles, for instance, rings the changes on the same simple tunic and cloak, and yet each costume is quite distinct and individual in shape and colour-scheme.

We also liked the bright little pill-box hats worn by the Wise Virgins, and the eight-pointed star pattern on the robes of the Angels. These gay and reverent illustrations ought to be widely known.

Call a Spade a Spade . . .

How often we feel like this—but would not always put it so candidly!

"Where do we go from here? We had started with the attitude, 'I thank Thee, Lord, that though I have come to learn more, I am already quite experienced in Drama,' and now almost all had reached the place of saying, 'God be merciful to me, a rotten playwright and producer,' and so our school was justified."

*(From a report of the School of Christian Drama,
Bangalore, South India.)*

Dance Drama?

Miss Robins' and Miss Nicholl's methods of teaching are evident still coming as a surprise to some of their students.

A number of startled but delighted clergymen found themselves in Movement Class, taken by Miss Nicholl, at a One Day School for Clergy recently.

During the coffee break, one of the victims was seen to be explaining the exercises to a friend, in vivid pantomime.

"And *then*," he confided in awe-stricken tones, "she made us do *rock-n'-roll*" . . .

No comment

From a letter: "We can cope with a cast of from fifteen to twenty women, some of them not speaking."

CAPELLA.

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The European Scene

*Conclusions from an Inquiry into Religious Drama in Europe,
Winter, 1955-56.*

JOAN FORD

PART II

Festival plays of many types have been mentioned in most of the countries visited, and this is the form in which Christian drama touches the largest number of people at once, in which it has the greatest opportunity for building a synthesis between the daily material life of ordinary folk and the supernatural, and in which—to be prosaic—it has the best chance of paying its way. To be suitable for this purpose, a play ought to have spectacular possibilities, and to make use of what is picturesque and traditional in the town which is celebrating (the Alfry at Bruges, the great west front of the Abbey at Einsiedeln, the Narvis of the Cathedral at Coutances, etc.); it ought not to be too subtle in its appeal, though this does not mean eliminating all great plays, if we remember what Paolo Grassi said about the women of Siracuse enjoying classical drama in the ancient theatre there. It is important to enlist the enthusiastic support of a large body of townsfolk, the whole town if possible—the social effects of this are excellent; the other important things are the element of local pride and celebration, good and imaginative publicity, with special trains and other transport facilities organised and advertised, and a play which evokes in an inspiring way the response of faith and hope. Technical excellence, especially on the level of spectacle, grouping and movement, and also in the music department, are important, too, but local pride ought to assure these. Lastly, of course, there is the problem of weather, and towns with uncertain weather which have undertaken this kind of play on a large scale, such as Salzburg, have provided covered accommodation for emergencies. In England we tend to go in for daytime pageants, but on the Continent most of the important spectacles except the long passion-plays take place after dark, and I have a feeling that wet evenings are less common in summer in England than wet afternoons. This point, and the question of temperature, might be worth investigating statistically.

In England we are also too shy about repeating successes, and forget that familiarity itself has a great charm in the pattern of celebration—and festival plays are (it cannot be said too often) celebration and not the same thing as what goes on at the Old Vic, the Criterion or the Palladium. If I were Mayor of Canterbury, I would take a leaf out of my Belgian neighbours' book and see that *Murder in the Cathedral* is performed there at least every other year, with perhaps in the alternate years a more spectacular play about Saint Augustine. We do need to think creatively in England about the use which might be

made of open-air plays on Christian themes for the solace of the aimless crowds who roam about the open spaces and streets of our cities on Sundays in summer and winter alike.

The complaint of everybody engaged in staging Christian plays is that there are not enough good ones, and they even suggest that this is the greatest single problem facing them. Is this complaint justified? There are many types of play, and the types all overlap to a certain extent, so that it is not easy to answer this question in a breath. There are festival-plays, most of which have to be specially written, and with them we can include the large-scale Passion-plays, the survivals of mediæval customs and those which have been revived, with or without modernisation of the texts; and closely allied to these, and also very specialised in their field are the small class of modern liturgical plays. There are a very large number of plays intended to teach or to illuminate the holy Scriptures, either for children or for the contemplation of the faithful: plays about the lives and miracles of the saints, also intended chiefly for believers: there are stage-plays which happen to have Christian subject-matter, like Fritz Hochwälder's about the Jesuits in Paraguay, where the specifically dramatic conflict is based on a religious dilemma inherent in the Christian faith and expressed by the Indian chiefs who say that they want the loving Christ who gives them all they need and not the suffering Christ of the Spanish settlers, and, most sought after by those practitioners of Christian drama whose plaint we are investigating, there is a growing number of plays which show the relevance of Christian faith to the situations and problems of daily life in the modern world. This the best of them do not in any narrowly didactic or propagandist sense—if they were that they could hardly be worth considering as art—but by raising questions and suggesting the Christian answers. These are the plays most sought after by serious adult groups who want to give Christian plays. To be ideal, they must not be too long, one and a half hour's playing time is the maximum that most people seem to think desirable. Of such plays, good ones, there is certainly a shortage, and this is not surprising in view of the difficulties, already suggested, of the present-day dramatic author's situation.

He must on no account write to convert or to expound a dogmatic system—we have seen enough of plays which do this—nor must he preach. The Christian premises must be assumed as common ground between the writer, his actors and his audience. But it is plain from the mixed reactions of audiences even in England (where the trouble cannot be imperfect translation) but much more all over Scandinavia to *The Cocktail Party* (a play to which only a Christian who understands the contemplative ideal has the key) that an integrally Christian basis of belief in the audience cannot be assumed. There is a good deal of evidence also of the misreading of Christian parts by actors. When one thinks of really influential, even converting, examples of Christian art, the things which come to mind are the negro spirituals

the paintings of Giotto, and the great mediæval cathedral, things made entirely within a believing tradition as a popular expression of delight in the glory of God and loving contemplation of his mercies. So the best Christian drama came, and comes, from countries and groups where it is the normal thing to be a well-instructed Christian believer, where religious drama is hardly conscious of itself as anything distinct from drama as a whole. To a certain extent these conditions still prevail in Belgium, in Spain, in Italy less generally, and in Portugal where they took so long to discover what I meant when I asked about Christian drama, because they took it for granted that all modern drama was more or less Christian. However, apart from Belgium these countries are not among those in which the theatre is most alive to-day, and the creative work which is being done in them now is either for festivals or for the regular stage. These plays are a bit long for the needs of specialised Christian companies.

The attempt to create a Christian theatre for to-day seems to be passing, if these things are so, into the hands of the young men in various countries who are trying to establish Christian professional theatres: Abel in Switzerland, Ritz in Paris, Tsiropoulos in Greece, van Damm in Holland, and we should add the already better established groups in the Arbeitsgemeinschaft Christlicher Berufsbühnen, though some of these have been obliged by economic necessity to give a mixed repertory of Christian and secular plays. As they are avowedly Christian from the outset, the necessary common basis exists between these theatres and their public; all they need (besides, in three cases out of four, funds to begin) are one or two really gifted writers to work in the closest possible co-operation with them, if possible as members of the companies. I hope that one of the results of the present inquiry will be that these young companies and groups (I am thinking especially of those outside the German Association of Christian Professional stages) will be able to keep in touch with one another and with us so as to receive the maximum possible help and encouragement.

The thematic material being used in the plays which are popular in different parts of the continent is interesting, because it reveals the subjects which are preoccupying Christians there. I have already remarked on how the imagination of the northern Scandinavian is fascinated by the problem of how to get into heaven; I nearly said, final salvation, or how to be found pleasing to God, but the examples I have found are at a much more superficial level than that: *Simlaspelet* and the play of the unruly Icelandic saved by his wife's sacrifice bear the same relationship to the essence of salvation as a booklet on how to pass examinations might bear to the essence of education. Another universally popular subject is that of Judas and the mystery of how he came to betray Christ; it has been suggested to me that, in the countries which were occupied during the war, this is because everybody became aware then of the possibility that he himself might

fall almost unwittingly into playing the traitor's part, and indeed that there is a Judas in the make-up of most men. I came across at least five plays on the subject of Judas, apart from passion-plays, being given in different places. The Greek plays are about martyrdom and the victory of faith over material force. Quite a number of plays are concerned with the miraculous and with the impact it makes on the average post-Christian man who believes in little but technological progress; another common and powerful theme is the conquest of evil by fearless love which we find in *Hallonen's Hour* and in Max Mell's *Apostelspiel*—of course, this is the basic Christian topic.

I was asked to look out for plays which might be useful if translated into other than their original languages. This is a complicated subject, because much more is involved than merely the quality of the play, witness the success of Christopher Fry's plays in Germany and Scandinavia and their comparative lack of success in France. Still, I have collected the names of a few plays which might be considered from this point of view: first, some of the plays of Henri Ghéon which are listed in the short account given of his work; then:

Het Heilige Hout, three plays in Dutch by Martinus Nijhoff (pub.

D. A. Daamans, the Hague).

Fischbecker Wandteppich,° by Manfred Hausmann, in German.

Hallonen's Hour,° by Walter Gutkelch, in German.

Apostelspiel,° by Max Mell, in German.

Prophet and Carpenter, by Olov Hartman, in Swedish; I heard that this had already been translated for America.

Perhaps, *The Daffodil*, an Easter play by Grundtvig, in Danish.

„ *The Vigil*, or some of the other plays by Ladislav Fodor.

„ *Barabbas*, by Michel de Ghelderode.

„ *Miguel Manara*, by Milosz.

We already have copies of those plays marked with °. I have not seen texts of the last four plays, and they may already exist in English, at least; but they are plays which are outstandingly popular or successful in one or more countries. I have been wondering, too, why Calderón, who is ranked with Shakespeare by his own countrymen, is performed in many places in modern Europe but apparently never in England; I am told that *Life is a Dream* (the play, not the *auto sacramentale*) is his finest play, and that *The Matrimonial Case of the Soul and the Body* is the lightest and most charming of the Autos. Probably what is needed is a new version of Calderón for acting.

Is it possible to make any general conclusion which will draw together all the multiple threads which have been followed up in this inquiry? Perhaps the only pertinent one, which moreover is very important if confusion of mind is to be avoided, is that there are many different kinds of religious drama, and that everyone must know clearly from the outset of his activity which kind of religious drama is his concern. If we return for a moment to the Religious Drama

society's succinct and useful statement of its object, we find that this "to foster the art of drama as a means of religious expression, and to assist the production of plays which explore and interpret the Christian view of life." Those who are primarily occupied with Christian drama as an art of religious expression equivalent to the cathedrals and the negro spirituals must not forget that there are other forms and uses of Christian dramatic expression which are legitimate and necessary, and subject to different requirements. The "exploring" play is different from the "interpreting" play (though some plays do both); what is needed for the streets or public houses of a town when Mission is being preached, is different in many ways from the play to be given on Christmas Eve in the church when the faithful are assembled for the Midnight Mass, and so on. *The Mystery of Elche* is not the same kind of thing as *Waiting for Godot*, or as the *Schbecker Wandteppich* in a church hall in Zürich, or as *Number 8, Race Street* in a Mannheim tavern, though they may all be successful in achieving what they set out to do. Obviously it would be a serious stake to judge one kind by criteria appropriate to another with different inspiration and intentions, but we are sometimes in danger of doing this. The diversity of its achievement is a sign of the vitality of the Christian drama movement in Europe at the present time.

Finally, although it has had a number of successes, the really great plays are few so far, and it is clear that this movement is still in its early stages. At present what it needs most is inspiration, by which I mean real and compelling Christian experience which needs to be communicated in dramatic form, for ultimately the stature of all art depends on the value of the experience which it communicates, and Christian art is no exception to this. Indeed, as Ghéon saw, the art which seeks to have the divine nature as its subject ought to be the highest and best of all. The Christian companies in Germany, and the considerable output of new Christian plays there were the expression of the charity engendered in the German Christians by the terrible stress of the end of the war and the first years of peace. Claudel is a great Christian poet, which means that he was granted an extraordinary apprehension of God, and by reading or seeing his plays we are inwardly stretched to grasp more than we could before about the incomprehensible Godhead. These two examples from the revival of Christian drama in our times both show the revival as an index of the contemporary return to reality in religion, and prove, if we need proof, that a real experience of the living God is the first necessity for creating great Christian drama, of all kinds, and at all many levels at which it exists.

Editor's Note.—Following these conclusions from Miss Ford's report we begin in the next issue a series of articles written by eminent authors from different countries, dealing with various subjects of interest to all concerned with Religious Drama. These subjects arose from discussions on the report at Nice last year.



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NEW PUBLICATIONS

Ill in the Day's Work. E. J. Pawson. (Methodist Missionary Society, 8d.) H. 1 act. (45 mins.) 6f. Missionary play. (No fee.)

The Answer. Phoebe M. Rees. (Steele's Play Bureau.) H. 1 act. (30 mins.) 6f.

A simple, one-act play for women, set in the house of St. Mark, on the night of St. Peter's escape from prison. (Fee: apply publishers.)

The Babe of Bethlehem. R. Evans. (Religious Education Press, 1/-.) HX. 6 scenes. (2 hrs.) Large mixed cast and choir. (No fee.)

Behold this Dreamer. V. Meakin. (Blackburn Ltd., 2/-.) H. 3 acts. 20m. (2 n.s.) The story of Joseph. (No fee.)

By the Waters of Babylon. Janet Lacey. (Edinburgh House Press, 2/6.) H. Cont. act. 15-20 players.

The pageant on the Refugee Problem performed before the delegates to the Manchester Conference in 1955, written and produced by the Secretary of the British Inter-Church Aid and Refugee Service.

This is essentially a "documentary," rather than a play, presenting a general picture of the situation facing the Church, without any specific "story line" or developed characterisation. It needs strong, imaginative production.

The verse is well written, and the whole action is bound together by current use of Psalm 137. In spite of its structural limitations, this is an interesting treatment of a vital topic. (Fee: apply publishers.)

The Child Grew. V. Meakin. (Blackburn Ltd., 2/-.) H. 3 acts. 9m., 4w., Voice of Jesus. (No fee.)

Christmas Pageant. Katherine McLean. (Mowbray, 2/-.) 2nd ed. H. Cont. act. 14b., 6g., villagers, etc., and choir.

A gay little play, with carols, for young people to perform in parish halls and schools. Set in medieval times, it presents a troupe of wandering players to act their Nativity play to a lively village audience. (No fee.)

Christmas with St. Francis. Freda Collins. (Mowbray, 2/-.) H. 2 scenes. (35 mins.) 11m., 7w., townsfolk, friars, etc.

A new version of the story told in "The Hillside Crib," by the same author, the first Christmas Crib made by St. Francis at Greccio. (No fee.)

Town of Glory. Vera G. Cumberlege. (Oxford University Press, 2/6.) HX. Cont. act. 15m., 1w. (Easter play set in late Roman Britain.) (Fee: 5/-.)

The Farce of the Devil's Bridge. Henri Ghéon, tr. by Sir Barry Jackson. H. 1 act. 5m., 1w., Cat.

How St. Kado of Brittany and his faithful cat foiled the Devil, told in the "Chinese theatre" convention. (Fee: apply publisher.)

The First Christmas: a Cantata. L. Davison. (Epworth Press, 9d.) HX. 2 acts. 6b., 11g., 8 younger children.

The Christmas story told in mime and carols, for Sunday School use. (Fee: 2/6.)

The Fleet Drama Aids. (Independent Press.) A series of pamphlet plays and Free Church services, mainly for young people. Titles received: **God's Covenant** (Robert Duce), 6d.; **The Healing Touch** (F. L. Wiseman), 1/-; **The Parable of the Great Feast** (Robert Duce), 8d.; **Rescued** (E. M. Duckett), 1/-; **Torch in the Gloom** (F. L. Wiseman), 1/-; **Unto us a Child is born** (Robert Duce), 6d. (No fees.)

CHRISTIAN DRAMA

Four Nativity Plays. Helen Stone. (Macmillan, 3/-.) H. Large casts of children. (No fee, but author should be notified.)

In the Fullness of Time. G. Littlechild. (Methuen, 2/3.) H. 5 scenes. Large mixed cast, and choir (doubling possible).

A Nativity play in straightforward modern prose. (Fee: apply S. French.)

Men shall come Home. J. Pringle. (Methodist Missionary Society, 6d.) H. 1 act. (30 mins.) 14 adults, 5 children, choir.

A short scene for Christmastide, in which people of all races gather at the Stable. (No fee.)

Moment of God. Robert Duce. (Independent Press, 1/6.) H. 1 act. (30 mins.) 4m., 2w., Voice.

The story of Abraham and Isaac. Mr. Duce has adopted the interpretation by which Abraham's decision to sacrifice his son was inspired by primitive Canaanite practice, which was superseded by God's specific command. (No fee.)

The Mystery of the Finding of the Cross. Henri Ghéon, tr. by Frank de Jonge (A. & C. Black, 10/6.) H. 3 parts. Large mixed cast, and crowds.

The complete text of the play from which **The Way of the Cross** was taken. It was written for an out-door performance at Tancrémont in Belgium. St. Helena, the mother of Constantine, is shown leaving the decadent Imperial Court, to search for the True Cross, which is found and identified as tradition relates.

At one point, she meets a band of pilgrims making the Stations of the Cross along the Via Dolorosa in Jerusalem, and asks to be shown the meaning of their devotions, whereupon the celebrated play of **The Way of the Cross** is acted for her.

The play is conceived on the grand scale, with crowd and chorus work, and though the translation has been criticised from the actor's point of view, this monumental work, like all M. Ghéon's plays, is worth much study. (Fee: apply publishers.)

The Nobleman's Son. A. Inisfree. (A. Stockwell, 3/6.) H. 1 act. (40 mins.) 4m., 5w. (Biblical.) (No fee.)

O World Invisible. M. D. Reed. (Epworth Press, 3/6.) H. 3 acts. 2m., 5w., 3 Angels, 1 Devil. (A modern morality play.) (Fee: 10/6, 7/6.)

The Strong are Lonely. F. Hochwalder, tr. by Eva le Gallienne. (S. French, New York, \$1.) H. 5 scenes. 20m., supers. (Ger. title, *Der Heilige Experiment*; Fr. title, *Sur la Terre comme au Ciel*.)

The outstanding, forcefully written play, first presented in this country in 1955, about the Jesuits' attempt to found an ideal Christian state in Paraguay in 1767. Fully reviewed in *Christian Drama*, Spring, 1956.

The True Mystery of the Nativity. James Kirkup. (Oxford University Press, 5/-.) HX. 9 scenes (cont. act.) 9m., 3w., Angel, Prologue, Epilogue, animals, supers.

A new translation by a poet of a French Medieval Mystery Play by Arnoul and Simon Greban, adapted for production in either churches or halls, in the simplest possible setting.

The play is in a very flexible verse form, with occasional rhyme. The author suggests that it might be spoken in the local dialect of the players.

Some lovely and unusual carols are included in the text. (Fee: apply publishers.)

The Unchanged. Vera I. Arlett. (Epworth Press, 9d.) H. 1 act. 1m., 3w. Holy Family tableau.)

Three lonely, unhappy women who have lost sons, gather round a gipsy campfire on Christmas night. An angelic messenger comes to bring them to Bethlehem. "I will show you the Son who cannot change." (Fee: 2/6.)

CHRISTIAN DRAMA

Waiting for Godot. Samuel Beckett. (Faber & Faber, 9/6.) H. 3 acts. 4m., 1b. See the article, "The Next Twenty-one Years," by K. M. Baxter, in *Christian Drama*, Summer, 1956.

Which is the Way? V. Meakin. (Blackburn Ltd., 2/-.) H. 3 acts. 12m., 1f., 2 Angels. (No fee.)

TYPESCRIPT LIBRARY

The Life of St. Katherine. H. 4 scenes. 13m., 10w., crowd.

Scenes written and performed by a group of students at St. Katharine's College, Liverpool. (Fee: apply R.D.S.)

The King's Knight. A. A. Baker. 3 acts. 5m.

One of the murderers of St. Thomas of Canterbury arrives at a castle in Kent, late on the night of the murder. His host's moral problem, when this is discovered, is explored to make an exciting drama. (Fee: apply author, c/o R.D.S.)

Who shall deliver us? Kathleen Mackenzie. XH. Cont. act. 17m., 4w., Angel, Choir, supers.

An experimental play for churches. A group of people casually gathered in a church on Christmas Eve discuss their difficulties and lack of faith, and play-within-a-play is shown them, attempting to explain the meaning of the coming of Christ. (Fee: apply author, c/o R.D.S.)

MUSIC

Gloria in Excelsis Deo. Two settings by John Dalby. (S.P.C.K. 6d.)

Producers of Nativity plays must often find themselves in need of a Gloria or the Shepherd Scene. This setting composed by John Dalby may meet their need. Mr. Dalby created this with his choir of students for the "Coventry Nativity" at the Summer School at Culham in 1955. The result as most interesting, and we are glad that the S.P.C.K. has now made the score available.—C.R.

REFERENCE LIBRARY

Plays of 1955-56. A classified guide to play selection. Ed. by Roy Stacey. (Stacey Publications, 4/-.) Containing reviews of plays published and released during 1955-56, with details; including religious plays. (Amateur Stage Handbooks series.)

Stage Management. Ed. by Roy Stacey. (Stacey Publications, 2/-.) A concise, practical handbook to all aspects of stage managing for amateurs. (Amateur Stage Handbooks series.)

THE CRANMER FOURTH CENTENARY PLAY

The Trial of Thomas Cranmer. Anne Ridler. (Faber & Faber, 12/6.) H. 5 scenes, Prologue and Epilogue. 15m., 2w., scholars, citizens, officers, etc.

There are two plays about Cranmer which must now be considered: Charles Williams' *Thomas Cranmer of Canterbury*, and Anne Ridler's *Trial of Thomas Cranmer*. The twenty years between them reflect a difference of experience which most of us can appreciate. Charles Williams took the whole of Cranmer's life, and with great skill puts the general situation into brief dramatic compass. Mrs. Ridler has chosen a smaller compass for her play, by restricting the action to Cranmer's arrest and trial. This gives unity and the possibility of great intensity to the play.

A few basic facts must be planted to help the audience. This lays a great responsibility on the producer and actors, for they must link the realities of Cranmer's day with the confused situations, the tragedies and martyrdoms thought about to-day by the unruly wills and affections of sinful men. If Cranmer's concern for a national church and an informed clergy and laity

does not stir us, perhaps we may understand through such phrases as "The right to self-determination" or "... intolerable interference in the domestic affairs of the country."

The production must look for situations in the play which will link eternal verities with our present experience, while bringing out the reality and importance of Cranmer's actions themselves. For example, in scene 2, Cranmer comforts the aged and bewildered Latimer, just back from a browbeating not quite a brain-washing. Cranmer takes wine to him. This is not just the equivalent of a nip from the brandy flask, it is a priestly action, and the words "Look, there are no enemies here, only friends," is a verbal echo of his argument as to the manner of Our Lord's presence at the Sacrament.

There are other situations which can also be used to bring out historical reality for those who are alive to it, and the relevant "demythologised" essence of the situation for the non-specialist. An easy example is the degradation of Cranmer, with its overtones of the mocking of Our Lord, and its comment on mob psychology and its treatment of persons or their images not even so far east as Suez.

There will probably be much debate on Mrs. Ridler's treatment of Cranmer's recantation. There is now, unhappily, a large literature dealing with the techniques of, and reactions to, prolonged interrogation. . . .

I do not find Mrs. Ridler's play superficially attractive, but then her material is not taken from a situation which shows men at their happiest. She has rightly rejected a cosy treatment, and she has given us a piece of history worth knowing.—ELIZABETH BROWETT.

Annual General Meeting - 1957

Saturday, 2nd November, 1957

TIME AND PLACE WILL BE ANNOUNCED LATER,
BUT PLEASE ENTER IN YOUR DIARY NOW

FAR AND WIDE

Reports and Reviews of Christian Drama Activities in Great Britain and Overseas

on Festival of the Arts

A Man named Judas.

A new idea of the character and lives of Judas Iscariot is given in a play which had its English première in 1957. The play was first produced in Scotland in 1956 (last year by E. Martin Browne) at the Queens Hall, Barnstaple, as part of the Devon Festival of the Arts. Written originally by Claude-André Gueux and Pierre Bost, with the title in French "un homme nommé Judas" it has been recently adapted by Ronald Duncan.

Judas is portrayed as an intense but a man whose passionate enthusiasm for social reform has been turned into fanaticism.

The play suggests that the betrayal of Jesus by Judas was an act of faith and vision, committed in order to release the God in Jesus who seemed to have become "enmeshed in his humanity."

Although the time of the play is between Palm Sunday and Easter Sunday, there is a deliberate sense of "timelessness" created by the dialogue, costumes (20th century artisan) and the startling sets, each of which was dominated by three huge baulks of rough timber forming a framework for support of a red steel girder.

The disciples are depicted as proprietors of to-day: Judas is above them in intellectual powers, and that is his undoing.

The embitterment he feels through imprisonment for subversive activities is away as he finds in Jesus the liberator he has long sought—one who will free men from the degradation which the condition of the world imposes upon them.

He believes that there is more in Him than Man, and it is to release the God within that he is forced to the act of betrayal.

He identifies himself with Jesus the Son—even to sharing his agony—that may make Him become Jesus the Father.

He will, so to speak, force His hand.

Even when He is on the Cross, Judas still believes the miracle will happen. He remembers "I, if I be lifted, will draw all men unto me."

The death of Jesus leaves Judas broken.

Jesus is not God, and he has betrayed the one he loves to no avail.

In a clever stage device for showing the passing of three days, the agony of remorse he feels ends in his death.

The thought behind the play is that Judas was right, but he didn't live long enough to prove himself so.

The play was produced by Frank Dunlop with a special festival cast got together by the West of England Theatre Company.

The sets, designed by Raymond Boyce, built and painted at Dartington Hall, South Devon, were startling in their effect, as was the "timeless" setting and modern clothes of the disciples.

Edgar Wreford played the part of Judas, while the other character which carried with Judas the main weight of the play, the prostitute Leah, was played by Mary Watson.

This woman of the streets, identified by Duncan with the woman who wiped Jesus' feet with her hair, was dressed in high heels and lowcut, tight-fitting dress.

The disciples Bartholomew, James, Thaddeus, Philip, Andrew, Matthew, Simon and Thomas, were given much to say in rapid dialogue but little characterization, but a clever picture of a Middle East policeman was portrayed by Roger Gage.

The West of England Theatre Company has been based at Exmouth for ten years past and has brought the living theatre to town and village throughout the West, as well as providing a training ground for the young actor and actress.

Members of the cast of *A Man named Judas* had begun their careers with the company and had returned as guest-artists.

This is the third Ronald Duncan play to be produced at the Devon Festival, the others being **Don Juan** (1953) and **The Death of Satan** (1954).

A.C.

* * *

Bickley, Kent

The Bickley and Widmore Guild of Players gave three performances of Dorothy Sayers' **The Devil to Pay** in the Church Hall, Widmore, at the beginning of December.

There seems to be no end to the interpretations that can be drawn from the Faust legend. Miss Sayers, following in the steps of Marlowe and Goethe (to say nothing of Gounod), has considered her predecessors' conclusions and produced something quite original: the story of a man whose disinterested love of humanity leads him first to accuse the God Who permits suffering, and then to use the Devil's power on humanity's behalf. But the diabolical gifts corrupt both giver and receiver. Eventually Faustus sells his soul outright—not for power, but so that the knowledge of good and evil may be removed from it.

This, he thinks, will restore him to the Paradisal state. But time cannot be turned back; the loss of knowledge only leaves him without conscience, a prey to the fallen passions. His death and Judgement reveal his soul as an object which is no longer any use to either Heaven or Hell.

In this version, Faust is not dragged down to Hell by force. The Court of Heaven gives him back his power of choice for one last decision. He may remain a wanderer between worlds, incapable of pain, or of joy, unaware even of God's existence; or go down to Hell fully conscious of what he has lost. He chooses the second, and right, alternative. The play ends on a note of hope. "De profundis clamavi . . ."

The play was written for the Canterbury Festival in 1939, and is rarely revived, perhaps because the legend fascinates dramatists more than it does audiences, on the whole. The Bickley Guild are to be congratulated on their enterprise and discernment in tackling it, and on giving such an excellent performance. Their technical smoothness, inventive staging and costumes—

and above all, the clear, vehement speaking of an extraordinarily large number of men! at least eight!—was a demonstration of what an average church group can achieve from time to time, limitations and all. There is no need to point out, "We work under great difficulties," "the stage is tiny," "we can't afford . . ." and all the other well-worn alibis for slipshod work.

Mephistopheles created most convincingly a grubby, gleaming underworld of the Underworld, though he underplayed more than was strictly necessary. Faustus was inclined to recite, and weakened the impact of the Judgement scene; but by and large, there was uncommonly equal degree of competence throughout the whole cast. Special mention should be made of Pope, whose one scene made an impression out of all proportion to length, as indeed, it should do.

B.J.

* * *

Cambridge Hop-Pickers' Mission

Passion in Paradise Street, by Philip Turner.

This play was performed on four different Kent hop farms in September by the Cambridge Hopping Mission. It was staged in the open-air after a day's picking, on the "commons" (the areas where the London families live in huts for the picking season).

"Passion" is a play within a play, portrays an amateur dramatic group in a northern industrial city, who decide to perform quite spontaneously their own religious play about "Life—ordinary people live it." The first half shows the very unhappy first-ever visit of the Vicar to an ordinary, decent, non-church-going, working family. "Death" then intervenes and "kills off" the family's breadwinner and the parson. They are granted a posthumous interview, and in spite of the protests of Death, who storms off in a rage, decide to play the scene again "as God meant it to be played." The scene begins with the same little incidents, but this time when the Vicar calls it is to administer a house of communion for the benefit of the old man who is a semi-invalid.

the play abounds in lively farce, and was greatly enjoyed by the very audience. The fact, however, during the serious passages, particularly the portrayal of the Communion, there was something like the, shows that the play's message was not lost. It certainly provoked comments and questions afterwards.

* * *

Everyman Players (London)

This is an amateur group, recently reformed, began its autumn activities with a performance of Fry's *Sleep of Prisoners* in Holy Trinity Church, Woodford, Essex.

Evidently, the Everyman Players do believe in beginning with "something simple." Its greatest admirer would not call *Sleep of Prisoners* anything but a hard nut to crack, calling on all the resources of experienced professionals. The company tackled the technical commando-course with creditable results. It was pre-eminently an *intelligent* production, thoughtfully thought out. Whether or not the audience knew what it was all about (and I doubt if the play can ever be grasped as one hearing), the players did, and strove gallantly to communicate their understanding.

* * *

Franciscan Friary, Cerne Abbas, Dorset

Like a handful of Brothers, a few Catholic School Boys, half-a-dozen children from the village, some friends far and near, making about forty in all; rehearse them in sections for several days on a small and seemingly inadequate stage, give them but one rehearsal and what is the result? Magnificently colourful, imaginative devotional Nativity Mime, beautifully accompanied by a small choir and orchestra, called together in the same haphazard way.

This miracle could only be achieved against the background of discipline, order and love provided by the Community which is obviously reflected in the cast, and with such a gifted producer and organiser as Brother Peter. The co-operation of those in charge of the music was superb, and the skilled

lighting contributed greatly to the whole.

It might be thought that all the possibilities of a Nativity Play had by now been exhausted, but this Pageant contained several imaginative and unusual effects, notably the presentation of the Night of the Nativity, and the Slaughter of the Innocents. At the end came Franciscan scenes culminating in the celebration of the Christ-Mass of 1223 at which St. Francis read the Gospel and preached. Finally, above the altar mysteriously and gradually came into view a vision of the Holy Child and His Mother, tenderly guarded by St. Joseph, the Magi adoring; proclaiming that in this most holy service there is for us always Bethlehem—Emmanuel—God with us.

K.B.B.

* * *

Chelsea Barracks

The production of the *Coventry Nativity Play* in the Military Chapel of Chelsea Barracks, from January 2nd to 5th, attracted much interest, and was well attended at all the performances.

This was a completely new venture, undertaken by an R.A.E.C. officer in co-operation with the Assistant Chaplain-General, London Division, and the cast being drawn almost entirely from the Army. The players came from several regiments. The part of Prologue, the prophet Isaiah, was taken by a Chelsea Pensioner.

In these unusual circumstances, therefore, it is disappointing not to be able to praise this production more highly. Of course, this was a first attempt, and it is to be hoped that the work will go on with steady improvement. Lack of pace and drive, however, weakened the play's impact, while the text would have benefited from more ruthless cutting. Although it goes against the grain to cut such lovely verse, it is repetitive, and under conditions so different from those for which the Coventry Cycle was designed, it quickly becomes tedious.

The additional play of *The Presentation*, especially, called for revision. This is not usually given with the "Nativity Play," and its succession of scenes and speeches all on one note

hampered an exceptionally fine Simeon. The player (who is a young man) created a living, sympathetic human being, whose great age and longing to see the Messiah were so convincing that one could not help but share his emotions when the great moment arrived.

Some sound performances were given in other parts, which would have had even greater strength if the whole had been better co-ordinated. The chancel of the Chapel was hidden for the most part by heavy curtains, but these were lifted to show the Holy Family, grouped before the altar, for the adoration of the Shepherds and Kings. Carols were most beautifully sung by the St. Martin's Singers.

B.J.

* * *

Dublin

(From the *Annual Report of the D.R.D.G.*)

In February, 1956, the Dublin Religious Drama Group gave five performances of *Wherefore this Waste?* by Lesbia Scott, in Dublin, and one in Athlone, sixty miles away. The group since its founding ten years ago has performed more or less alternately modern plays and those based closely on the Bible.

The play was very well cast, and on the whole well acted. The man who played the Bishop of Wigendiland brought spiritual value and mellowness to the part, which raised and maintained the whole production. The settings were straightforward and accurate.

The play itself is a good complete one, more than just a "good little play." In it justice is done, often with humour, to the classic objections to missionary work to-day; one, that the natives' own culture and civilisation are so ancient and intelligent that they should be left to them; two, that the Church at home, particularly in English industrial areas, needs men even more than Africa or India; and, three, that missionary work only attracts those who are frustrated failures in the world's eyes. On the whole one can commend this play to parochial readers as being worth ten missionary meetings;

it is partially light-hearted but sound.

The Group is celebrating its anniversary by a play-writing petition for both one-act and longer religious plays. The entries had in by December 1st, 1956, and judges are the Earl of Longford and Canon R. R. Hartford.

Who knows but that this competition may bring to light some religious plays that we in Ireland may, in future, use to Drama Groups in England in exchange for the many plays by English writers which we have been glad to use here.

D.M.

* * *

Exmouth, Devon

A group of students, drawn from the Dramatic Society and S.C.M. of Exmouth College, presented the play *Holy Family* by R. H. Ward in the College Chapel on December 17th, 1956. The lighting and graceful grouping added much to the effect of the simple, colorful costumes; the choral speech was effectively carried out with utmost clarity and sincerity of expression, and the whole performance was marked by a quiet dignity and a sincere and reverent atmosphere.

The message of the play had taken on a new significance for cast and audience by the sudden death of one of the producers, Miss Joan Turner, on November 29th. The final presentation of the play owed much to her untiring efforts and careful training. Such a beautiful production would have been impossible without her help and inspiration.

* * *

Great Bookham, Surrey

Last November parishioners of St. Nicolas, Great Bookham in Surrey, presented for the third time in the last twenty years scenes from their Church history covering a period of eight centuries. Those taking part were ordinary members of the congregation, the Rector, and clergy from neighboring parishes. No stage setting was required. People came to church, dressed in the costume of the period they represented and, save for beads for the Elizabethan and wigs for the Carolean gentry, no make-up was used.

the "scenes" were excerpts from various services: the Vigil of Sir James Duns Scot in 1292, the Dedication of the chancel by the Abbot of Chertsey in 1341, a 15th-century wedding, Thanksgiving for the defeat of the Armada, the presentation of the Communion Plate (still in use) in 1673, the Creed, and sermon by the Tory Dr. John Trapp preaching on the martyrdom of King Charles I, Evensong when Jane Austen said her catechism with the village children to her god-father, the sermon by Samuel Cooke. Those taking part used the actual names of people, men, women and children living in each of the periods.

Only parts of each service (liturgically as accurate as possible) were used. The light was concentrated on the chancel and the first pew either side of the centre aisle. As lights and voices faded simultaneously away the "consecration" slipped quietly back through the darkened church to their places in the north aisle, while the introduction of the next scene was read from the west end of the church. In this way everybody took part in what was a continuous act of worship. The unaccompanied singing by a hidden choir added greatly to the beauty of the service.

The last scene was the Procession of the Past when they moved in single file down the aisles into the circle of light in the chancel steps and passed out through the darkened chancel, a most impressive and moving scene. The narrator closed with the words: "Therefore seeing we are compassed about with so great a cloud of witnesses. . . ."

* * *

Manchester

Leaving the University Settlement, the actors, after seeing *Go Down, Moses*, had the feeling that one had never before listened to the pure sound of the human voice. Pamela Keily has produced an extraordinary work of art, not so much in the sets, which are simple and right, not so much in the delivery of the action on the stage and the movements and meaning of groups, but in her use of the human noise itself: the voices of actors who have never previously mounted a stage or

had more, perhaps, than a primary education, and collectively in choruses whose intense effectiveness seems to rise from harmonies and laws of meaning which have nothing to do with musical notation, but are involved with the actual quality of sound.

"The Manchester accent, with its very slow but steep rise and relapse over a sentence, turned out to be the ideal carrier of dramatic verse and impeccably audible into the bargain. It is just about impossible to sound greenery-yallery with the Manchester voice, a fact which, with the sincerity and force of the actors (from Christ Church, Bradford) carried by storm lyrical passages which a southern amateur production of this kind of play always manages to make embarrassing. The Manchester Diocesan Drama Committee was responsible for the performance."

C.N.A.

(By kind permission of the *Manchester Guardian*.)

* * *

Nantwich, Ches.

(The following report was sent to us, with special reference to the review of *Angels Unawares*, which appeared in the *New Publications* section of the *Summer* issue, 1956.)

The Drama Group of the Nantwich Congregational Church has given two performances of *Angels Unawares*, by the Rev. Stuart Jackman. These took place as part of the normal Sunday evening service on two consecutive Sundays.

Considerable doubt had been felt about the suitability of performing this play in Church, but in the event all doubts were dispelled. The play, which gives a modern setting to the betrayal, held the congregation spell-bound from start to finish. Mature Christians found it to be a deeply moving experience. Those on the fringe of the Church who had been attracted by the novelty were amazed to discover that the Church had its feet so firmly on the ground, and some, as a result, have taken a renewed interest in the Gospel. It has undoubtedly given both depth and breadth to the meaning of the Passion Narrative to all who saw it.

The production closely followed the author's suggestions. No front curtains

CHRISTIAN DRAMA

were used, instead, the spotlights were switched off to indicate passage of time. The production aroused great interest, and the Group has been invited to perform it in the local secular Drama Festival. However, this invitation has been declined as the unanimous feeling here is that it is only in a church that the necessary atmosphere will be obtained.

* * *

New York (*The Chapel Players*).

The Broadway Chapel Players opened their fourth season on Sunday, October 14th, with ten Sunday evening performances, throughout the fall, of *Thor with Angels* by Christopher Fry.

The productions of the Chapel Players are presented in Taylor Chapel of the Broadway Congregational Church. No admission is charged, but a contribution is asked at the end to further the work.

Casts are drawn from current and recent Broadway shows. The 5 p.m. performances are "bus-man's holidays" for the professional actors, many of whom are currently appearing on Broadway or have regular television jobs.

In January, 1957, the Broadway Chapel Players will embark on their first nation-wide tour of U.S. They will present at colleges, civic centres and churches their productions of *Boy with a Cart* and *Thunder Rock*.

In January last year, they presented a new religious drama by David Demarest Lloyd, *Herod the Great*, at the Church of St. Clement, Alexandria, Virginia, for a two-week run.

Both these ventures are on a professional, full-time basis, whereas in New York the cast give their time as a community service.

(From a report sent to us by the Press Representative, Ted Krauss.)

* * *

Old Ford (London)

The *Angels at Bethlehem*, by Freda Collins, was given once again by a cast of children, at the Pilgrim House Settlement in Old Ford, where it was originally presented.

The play is a severely simple arrangement of mime and speaking of mainly Biblical words, and this simplicity must do more to impress the outline of the Christmas story on the minds of the

players than many a more decorous Nativity play labelled "suitable for children."

The group of Angels moved spoke in a dignified manner, suggesting the super-human by stylized sweeping arm movements like seagull wings. The costumes and the recorded music were excellent, and the whole company played with the reverence and firm sense of discipline that one would have come to expect from any group of children connected with Miss Collins.

However, the production can best be complimented by quoting one of the Archangels, who was heard to say afterwards, "Miss, can we stay in school until we leave school?" That many a teacher will agree, is probably worth having.

* * *

Wokingham

He came unto His Own, by V. Cumberlege, was performed at Saints Church, Wokingham, on December 18th, by a large cast of parishioners, including a group of children.

The play calls for an exceptional number of players, and the sincere and reverent acting of all who took part was most impressive. The production's weaknesses can for the most part be traced to the nature of the play itself, which attempts to cover such a wide field in such a short time that the problems of uniting the sections into a coherent whole might defeat a more experienced company.

From the Creation to modern day in the space of an hour and a quarter means a bird's eye view of history. In performance, there was simply no time to absorb many of Mrs. Cumberlege's best speeches, which provided much food for thought to the reader.

However, the Enquirer, played as a contemporary young City "commuter," did much to hold the play together. In the final scene, his attempted long exit down the aisle, hat in hand, and his recall to take his proper place in the Nativity tableau, made an original and moving close.

* * *

Sevenoaks

A most impressive performance of an interesting play for Advent, entitled *My Brother's Keeper*, was given in

's Church, Riverhead, on Sunday
ng by the Chantry Mystical
rs. The author, Raymond Chap-
who is Warden of Passfield
e Hostel of the London School of
omics, was present for this second
ction of his play, which had
ly been presented at Coventry.

h its underlying message of hope
e coming of the Christ to redeem
ind, implicit in the final scenes,
h Chantry Players had made a very
election for their Advent play.
ix scenes depict Cain and Abel
Adam and Eve, about 20 years
the expulsion from the Garden of
and show the inevitable out-
of Cain's resentment of the easier
d by his brother in quietly tending
eep and communing with God in-
st to his own, more arduous task
esting a living from the earth.
sppointment at the failure of his
g to The Lord and jealousy of
success, drive him to the violent
which results in the death of his
er and his own expulsion into the
ness, where he defies God, denies
time in the words "Am I my
r's keeper?" and asserts his own,
independence. In the final scene
, realising his responsibility for
il in Cain, talks with God and
himself in expiation of his son's
act. It is shown to him that a
sacrifice than this is needed and,
he revelation of the ultimate re-
tion of all mankind through the
e sacrifice on the Cross, he
rts Eve and they go forward
er to play their part inspired by
ope.

as evident that the Players had
great care in casting the four
eters and no fault could be found
oice. The strength and material-
Cain and the gentleness of Abel's
religious nature were sensitively
eted, and the scenes of the slay-
d of Cain's wanderings in the
ness were played with great
and poignancy. The marked
of diction and skilful handling
re in the roles of Adam and Eve,
d in full the beauty and colour
language of the play, which was
eminiscent of a quality familiar
in the work of Christopher Fry.

In a play of this nature, where action
is necessarily limited, it is of major
importance that the script receives its
full value and considerable praise is
due to the whole cast as well as to the
very expert producer, that this point
had been so clearly appreciated. The
interesting method of introducing "The
Voice" from the gallery at the back of
the Church was extremely impressive
in giving added power and solemnity.

* * *

Southampton

The Wayfarers: Murder in the Cathedral.

It must have been a great disappoint-
ment to the Wayfarers that the original
plan to present this play in the re-
consecrated church of St. Mary had to
be abandoned. But this was such a
massive, vital production that I cannot
believe that the loss was as serious as
might have been feared. In an echoing
nave there could surely not have been
such audibility as was attained in the
Chantry Hall.

A remarkable impression of scale
was achieved. The set was extremely
good with its large side extensions, and
the effective lighting gave depth and
solidity. To range far out of the frame
of the stage and to use the body of
the hall not only for entrances and
processions but for action as well most
successfully conveyed to the audience
that sense of involvement upon which
the text so heavily insists.

From the moment of his first
entrance Becket won our unquestioning
confidence that here indeed was an
actor who had fully entered into an
understanding of the part.

The presentation of the Chorus of
Women raises for the producer many
exceedingly difficult problems. How,
for example, shall an audience, possibly
unused to this kind of lengthy choral
speaking, be compelled to listen and to
respond? The solution here was to
use continual movement and gesture
with stark contrasts of facial expression
and voice in order vividly to objectify
meaning in unmistakable guise. That
these devices achieved their object was
plain; attention was gripped through-
out. But this is not the only possible
solution and it might well be argued
that a chorus which operated with

greater restraint could bring into their lines a tension that would have greater dramatic effectiveness.

The Women had been magnificently drilled and there were some very telling incidental subtleties. But the sheer unavoidable noise of movement over the boards sometimes interfered with the verse, and the complexity of movement once or twice almost taxed the possibilities of voice co-ordination too much. For the versatility of talent in the chorus, for its team work and inner discipline, and for the usually clean-cut quality of its diction, no praise can be too high.

Of the other characters by far the most outstanding were the Fourth Tempter and the Third Priest. The lines of the Fourth Tempter were enunciated and balanced with perfection; I am sure that they can never have been spoken with more concentration of meaning.

On all occasions the Third Priest was excellent, but never was he more so than in his beautiful, quiet, incisive reading of the final speech.

The Knights, whose first startling entry was wonderfully timed and executed, were rightly and ingeniously presented in sharp contrast from one another. The portrait of the tipsy Knight was highly diverting and I liked the aristocratic decisiveness with which the saturnine Hugh de Morville lectured us. I am not so sure about Reginald Fitz Urse; he was a convincing man of violence, but later he did not quite convey the attributes of leadership that are ascribed to him.

Any properly balanced verdict must assuredly declare this to have been a most vivid, moving and reverent presentation.

* * *

Southampton

Taunton School: Everyman.

Although drama in schools does not come strictly within the purview of the Theatre Guild, any positive achievement, such as this, must be an occasion

for congratulation from all who love the theatre.

It is easy to imagine the tremendous impact of this play on the medieval mind, when the blue veil of the Middle Ages was only a thin partition between the angels and archangels and all the company of heaven, and while the sinner beneath yawned for the brittle crust of earth, but the appeal remains, and the dilemma of *Everyman*, poised between life and death, can still stir an audience in the twentieth century.

The choice of this eternally topical morality was a wise one. There is nothing beyond the capacity of the actors and, thanks to skilful direction, the essential solemnity of the theme came over to the audience with all the gravity and tenderness implicit in the words.

The costuming, imaginatively conceived and ingeniously executed, was used to enhance the characters of the protagonists, and was particularly worthy in the case of Fellowship, who was as gay and debonair a gentleman as ever trod the primrose path to the everlasting bonfire.

Unfortunately, owing to war-time conditions, the admirably constructed set in the quadrangle could not be used. This adversely affected the grouping and action of the play, which had obviously been intended to occupy the foreground rather than be restricted to the sides of the platform where their movements were considerably hampered by lack of space.

A production of this calibre, formed by young people, means that another generation is growing up with an active interest in drama, which in an age of passive rather than active participation in entertainment, is no small matter. Those of us who love the interests of the theatre at heart will be grateful to the directors of school dramatic societies for doing much to provide the actors and audiences of the immediate future

Minutes of the Annual General Meeting

Minutes of the Annual General Meeting held at 11.30 a.m. on Friday, September 30th, 1956, at the Horse Shoe Hotel, Tottenham Court Road, W.1. Mr. K. M. Baxter was in the chair. The meeting opened with prayers led by the Rev. E. F. Hudson of Ingatestone.

Mr. K. M. Baxter welcomed the members to the meeting.

—Minutes of the Annual General Meeting held on November 18th, 1955, confirmed.

—Matters arising from the Minutes.

Resolutions from the Huddersfield Branch referred to the Executive Committee by the previous Annual General Meeting.

(i) Junior membership subscription: Mrs. Baxter said that the Executive had decided after investigation, that no great advantage was to be gained from the introduction of such a scheme.

(ii) Lower Annual Subscription for individual members: Mrs. Baxter explained that this was not, unfortunately, a financial possibility, also that group facilities had now been brought into line with individual ones.

—The Bishop of Chichester said that he was sorry not to be able to come to the meeting, but, "I trust that the meeting will go well; and I wish it a happy and encouraging year. The work of the R.D.S. is indispensable and its very existence is a symbol."

Mr. Malden wrote to ask that he should not be put forward again for office. Mrs. Baxter thought that the meeting should respect his wishes and she paid tribute to Mr. Malden's long years of service to the Society. He was a valuable supporter and would be a great loss to the Executive.

Congratulations were received from: Miss Sadie Aitken, Herbert Atfield, Miss Betty Bates, Miss Audrey M. Bennett, Mrs. Bielby, Dame Dorothy Brock, and Mrs. E. Martin Browne, The Rev. F. V. Boyse, Miss Alison Graham Robell, Miss T. Chadwick, H. Rowntree Clifford, Esq., Mr. Townsend (National Council of Y.M.C.A's), Mrs. Collett, Miss E. M. Conway, The Rev. A. E. Cordell, H. J. Craig, Esq., Miss Daniel, Christopher Ede, Esq., Christopher Le Fleming, Esq., Miss May Forbes, Mrs. Fowler, The Rev. F. Pennington, Miss T. Handley, Miss Hardcastle, Miss Hunter, Commissioner Jones, Miss Pamela Keily, The Rev. W. A. Lathaen, Herbert Malden, Esq., Mrs. Lyn Oxenford, The President (The Lord Bishop of Chichester), The Rev. J. Ragg, Miss H. M. Richards, Mrs. J. Scott, Mrs. Scourse (St. Andrew's Church, Cheddar), Julian Sladden, Esq., The Provost of Southwark, Donald Thomas, Esq., R. H. Ward, Esq., The Rev. F. R. Wiseman, Miss Wrigley (Huddersfield).

—*Chairman's Report.* When I was in America a short time ago, I saw Mr. Martin Brownes and they asked me to convey to you their greetings and wishes, and their constant thoughts of this Society. They are in New York at the Union Theological Seminary and are conducting a course in Christian drama for the students of the Union who are taking the production course as part of their three year course in theology. They are producing plays and are giving readings. They are doing extensive lecturing and are always available for conversation.

Mr. Ragg made some general observations. The membership campaign was started in April of this year. The campaign is going well, but no one must expect a project such as this to be completed in a few weeks or even months. The results overall to date show an increase in membership of 55 over last year's figures. The number of new members who have joined since the

beginning of the campaign is 220 up to November 16th. This you may remember is only five months' work. The campaign is, of course, limited staff considerations. Unfortunately, we had to part with Mr. Linnell at the end of October, simply because we could no longer afford to pay his salary.

The move was made to the new offices at 166 Shaftesbury Avenue, London W.C.2, at the beginning of June, and these offices provide satisfactory accommodation. The dedication ceremony was held on August 24th, and we were very pleased to welcome, among many others, Colonel Grant and Nugent Monck.

The New Pilgrim Players ended their season early in March of this year and also, sad to say, ended their existence for the time being. They had to be disbanded through lack of funds to keep them going. There seems to be a general desire to see the New Pilgrims on the road again, but we must face the fact that this is quite impossible until some guaranteed income is secured for them. Miss Pamela Keily, the Director, has been working with amateur groups in Sheffield and Manchester. At the disbandment of the New Pilgrim Players, Mr. Linnell was appointed Public Relations Officer to the Society.

Miss Joan Ford completed her investigations of religious drama in Europe in March of this year. Her report has been stencilled and part of it has been published in *Christian Drama*. We are very grateful to her for her work. In mid-July the International Committee, set up at Oxford, met at Nice, and plans were made for another Conference to be held in Switzerland in 1960.

A number of Week-end Schools and short Courses have been held throughout the country during the year. The Summer School at Winchester had record attendance of 138 resident students and 22 non-resident. A special feature of the School was the study group under the leadership of the Rev. M. Merchant. I think we must try to continue the welding together of the high-brow and the low-brow at our Summer Schools. Mr. Merchant kindly offered to continue the idea started at the Summer School with a series of study notes on plays. They are to begin in January and I do hope that everyone will take advantage of this offer.

Our financial position is one of the most difficult in the history of the Society. Many factors quite outside our control have contributed to this, but the position is in no way due to the unwise dissipation of our funds, or the wild life of the West End! S.P.C.K., as most of you know, moved from Northumberland Avenue to Holy Trinity, Marylebone Road, N.W. Unfortunately, they could no longer find room for us and we had to find alternative accommodation. After a long search the present offices were found. Now that we are no longer under the same roof, it is virtually impossible for us to obtain from S.P.C.K. the other advantages such as duplicating and other free services which they generously gave us. These we shall now have to pay for ourselves. Fortunately, however, S.P.C.K. will be continuing to help even if this will now be on a slightly reduced scale. We are indeed most grateful to S.P.C.K. for all their assistance in the past and hope that the association with that Society will long continue. For all these reasons, the position is that at the moment we are living from hand to mouth, and we are having to take various restrictive steps. Also, the grant from the Rockefeller Foundation came to an end in September. This grant was for International work and could not be used for home expenditure.

For some months we have been negotiating with Rockefeller for another grant tapering over a five-year period. I was at Rockefeller Foundation twice during my stay in America and, in company with Mr. Martin Browne, I had discussions with Mr. D'Armes. The difficulty is to explain why, if we are doing such good work, our own authorities do not support us. The Americans are extremely sympathetic, but we have got to give proof that people in Britain are willing to support us.

5.—Miss Carina Robins (Travelling Adviser) and Miss Ursula Nicholson (Assistant Travelling Adviser) then gave reports of their year's work.

CHRISTIAN DRAMA

Mrs. Baxter thanked the Travelling Advisers for the immense amount of work they had accomplished. She added her thanks to the office staff. "We have collected together a group of people on our staff who cannot be called in the amount of work they get through and the grace with which they accomplish it. The National Secretary goes about the country prevailing on people to do the most unlikely things. The librarian is in constant demand. Miss Lambert is absolutely invaluable and knows the innermost secrets of all the members. And we also have Miss Parfitt and Mrs. Williams help us in the office."

The Meeting adjourned for a buffet lunch.

On resumption :

1.—The Librarian, Miss Brenda Jackson, gave her report.

2.—Miss Robins reviewed the year's activities of Branches and Regions, giving summaries of their annual reports.

3.—Miss Bainbridge-Bell gave an interesting talk on Religious Drama as she found it in New Zealand during a recent visit. She explained that there was not a great deal of it yet but it is on the increase, and she gave a description of such activities as she had been able to see.

4.—*Consideration of New Rules for the Society.* Mrs. Baxter read the summary of the proposed new Rules as previously circulated. She then asked the meeting whether they wished to consider the new Rules in detail or as a whole? It was decided to take the Rules as a whole.

The representative from Jersey said that it would not be possible for a representative to attend once every two months.

Mr. Hogben said that the Executive had envisaged the attendance of a lay delegate only when matters directly concerning this Branch were under discussion.

A member enquired about proxies for the Council Meetings. Mr. Hogben said that clause 5(a) had been added to the new rules which dealt specifically with this point.

The Rev. R. Wynne asked whether 20 was not rather a large number for the Council.

Mrs. Baxter said that it was wise to have as wide a geographical representation as possible.

A member asked whether the elections to the new Council were to be annual.

Mr. Trustram said that the Council would be elected annually direct from the members themselves.

It was moved by the Rev. R. Tydeman and seconded by the Rev. Fletcher Campbell that the new Rules be amended to provide that the Chairman of the Society be an ex-officio member of the Council.

Carried unanimously.

Mrs. Baxter moved and Mr. Trustram seconded that the new Rules as amended be adopted and passed as a whole.

Carried unanimously.

5.—As there was only one nomination in each case, the following were elected:

Chairman : E. Martin Browne, Esq.

Hon. Treasurer : J. H. L. Trustram, Esq.

Auditors : Davies Watson & Co.

The election of the Council was then held, there being 25 nominations for 12 places.

Mr. E. N. Hogben, Mr. Kevin Knapp and Mrs. J. Williams were appointed representatives.

Those elected are listed below.

CHRISTIAN DRAMA

11.—*The Treasurer's Report.* I would like, in the first instance, to state that the figures which I am about to read to you are as at the end of our financial year, that is, as on June 31st last.

First, the Profit and Loss Account:

General Income.

	£	s.
Subscription and Income-Tax reclaimed	1,289	0
Drama Packets	264	9
Donations	124	9
	<u>£1,677</u>	<u>19</u>

This compares with a figure last year of £1,400. We have increased our subscription income by about £200 which is very good. This, of course, is largely due to the drive for new members, but one must remember that this drive started only in April, and these figures are taken only up to June 31st.

Receipts.

	£	s.
Travelling Adviser's fees and expenses	104	8
Library fees and fines	120	0
Royalties	72	14
Public Sales	108	0
Sundries	50	5
Deposit Account	50	17
Surplus from Summer School	75	6
Rockefeller	100	0

Expenditure.

	£	s.
Salaries and National Insurance less the grant of £1,750 from S.P.C.K.	1,537	9
Rent of Offices	250	0
Repairs and Renewals	45	4
Postage and Telephone	185	1
Printing, Stationery and Periodicals	178	3
Accountancy and Audit	38	17
Sundry Office Expenses and Fares	95	8
Expenses of Travelling Adviser	92	10
Library Expenses and Depreciation	37	8
Expenses of Drama Packets	226	11
Cost of <i>Christian Drama</i> (less receipts)	335	8

The cost of *Christian Drama* is higher than last year because of the considerable rise in the cost of printing. It is not our policy to produce anything except a first-class magazine as this is the only way we have of showing the world our work. For the International Conference we printed a special number of *Christian Drama*.

The excess of expenditure over income was £596 1s.5d.

This means that we have spent nearly £600 more than we have earned. We must consider most carefully how we are going to get over this kind of situation. We cannot go on running a Society on an annual loss of £600. We have got to find some means of financial support and that quickly. As far as I can see, we must find more members or raise the subscription.

The Executive has decided that we do not want to ask our members to pay a higher subscription if we can possibly avoid doing so. We must, therefore, get more members. We send out our Travelling Advisers all over the country, but although they are doing everything in their power, they have other work to do. Will you try to help us?

MISS URSULA PYE: Why do we not ask the existing members to covenant? Surely this would help us to get more money.

CHRISTIAN DRAMA

MR. TRUSTRAM: Yes, but the member concerned must be paying his subscription out of taxed income, otherwise this does not apply.

A MEMBER: Why not appeal through the B.B.C.?

MRS. BAXTER: I really do not think this would be of much value at the present moment when people have so many more pressing claims upon them than as the Hungarian Relief Fund.

A MEMBER: Do Life Memberships help?

MR. TRUSTRAM: Yes, this would certainly help us.

MISS HART: Could we put on a play in one of the London Churches and notify members within an area of say, eighty to a hundred miles?

MRS. BAXTER: This suggestion is certainly worth considering.

THE REV. TYDEMAN: Could a notice about the subscriptions be put on the back of *Christian Drama*?

MR. HOGGEN: This will be done in the next issue.

MR. TRUSTRAM proposed that: "These accounts be received and adopted."

The motion was seconded by Miss Hart of Bournemouth and passed unanimously.

Mrs. Baxter proposed a vote of thanks to the Treasurer paying a tribute to his services to the Society.

2.—*Conditions for the Organisation of Branches.* The National Secretary summarised the proposed alterations:

(1) Subscriptions be paid to the central office and not to the Branch. Headquarters would send the Branches their allocation of the subscriptions at regular intervals.

(2) A Branch need have only 6 group members.

(3) A copy of the minutes of each Branch Meeting and each Branch Committee Meeting to be sent to Headquarters.

These revisions were adopted.

3. *Other Business.*

MISS JESSIE POWELL: People should send religious plays in for secular festivals. I knew a group who did this and came out very well in the result.

MISS NICHOLL: "The Man Who Played Judas" was entered for the Felixstowe Festival and did well.

A MEMBER OF THE LEEDS WAYFARERS: We put "The Apple Tree" in for a secular festival. Also, we came top in the one-act plays last year.

MISS JACKSON: Could we have comments and criticisms of *Christian Drama*?

MR. TRUSTRAM: What an enormous help it would be to the Society if we could increase the number of copies of *Christian Drama* that are sold.

Several members proposed that the Annual General Meeting should be held on Saturday so that more people could come.

After discussion this was agreed.

Mrs. Baxter asked the members if they would like to send affectionate greetings to the Martin Brownes. This was carried by acclamation.

The Rev. Tydeman proposed a vote of thanks to the Chairman, Mrs. Baxter.

The Meeting adjourned at 3.45 p.m.

Officers and Committees

The Council held its first meeting on January 10th, 1957, and appointed the remaining officers for the year.

The following is a complete list:

PATRON :

His Grace the Archbishop of Canterbury.

PRESIDENT :

The Lord Bishop of Chichester.

CHAIRMAN :

E. Martin Browne, Esq., C.B.E.

CHAIRMAN OF THE COUNCIL :

Mrs. K. M. Baxter.

HON. TREASURER :

J. H. L. Trustram, Esq., M.B.E.

VICE-PRESIDENTS :

The President of the Baptist Union.

Dame Dorothy Brock, D.B.E.

The Rt. Rev. F. A. Cockin, Lord
Bishop of Bristol.

The Chairman of the Congregational
Union of England and Wales.

T. S. Eliot, Esq., O.M.

The Moderator of the Free Church
Federal Council.

Christopher Fry, Esq.

Lt.-Col. R. C. Grant, O.B.E.

The Rt. Rev. L. S. Hunter, Lord
Bishop of Sheffield.

Sir Barry Jackson.

The Rt. Hon. Lord Luke, T.D., D.L.

The President of the Methodist
Conference.

H. E. Malden, Esq.

Nugent Monck, Esq., O.B.E.

George Odey, Esq., O.B.E., M.P.
The Moderator of the Presbyterian
Church of Scotland.

The British Commissioner of the
Salvation Army.

Miss Dorothy Sayers, D.Litt.

The Moderator of the Church
Scotland.

Miss Athene Seyler.

Dr. Martin Shaw, O.B.E., Mus.

Robert Speaight, Esq.

Dame Sybil Thorndike, D.B.E.

Miss E. Younghusband.

COUNCIL :

Members elected at the Annual General Meeting :

Ronald Ayres, Esq.

Richard Baldwin, Esq.

Mrs. K. M. Baxter.

The Rev. F. V. Boyse.

H. Rowntree Clifford, Esq.

Miss F. Collins.

The Rev. A. E. Cordell.

Miss C. Deverill.

The Rev. R. Duce.

The Rev. P. Bullock Flint.

The Rev. F. Glendenning.

The Rev. Canon G. Hewitt.

The Rev. Dr. Alan Kay.

Miss Pamela Keily.

Charles Landstone, Esq.

Mrs. Mary Norton.

Miss S. M. Pearce.

Miss Henzie Raeburn.

Cyril Swinson, Esq.

Representatives appointed by the Branches :

Bradford—

Durham—Mrs. A. Robinson.

Huddersfield—Mrs. M. Gould.

Jersey—Mrs. T. G. Billot.

South Wales—The Rev. L. Dowd.

Sussex—Miss Nancy Price.

Ex-Officio Members :

E. Martin Browne, Esq.

J. H. L. Trustram, Esq.

E. W. Bishop, Esq.

The Rev. F. N. Davey.

CHRISTIAN DRAMA

HON. ADVISERS :

Music : Christopher Le Fleming, Esq.

Design : Miss S. M. Pearce.

Foreign Relations : Miss Joan Ford.

Finance :

H. L. Trustram, Esq. (*Ex-Officio*
Chairman).

S. K. M. Baxter.

Rowntree Clifford, Esq.

Publications and Library :

S. K. Bainbridge-Bell.

Hard Baldwin, Esq.

S. E. Browett.

Rev. F. N. Davey.

Conferences and Schools :

Donald Ayres, Esq.

Rowntree Clifford, Esq.

S. F. Collins.

Rev. A. E. Cordell.

S. P. Fetherstone.

Handbook :

Rev. A. E. Cordell.

Rev. P. Bullock Flint.

The Rev. A. E. Cordell.

Miss S. M. Pearce.

C. Swinson, Esq.

The Rev. R. Duce.

Mrs. M. Norton.

Miss Henzie Raeburn.

The Rev. P. Bullock Flint.

Miss Molly Kettle.

Miss S. M. Pearce.

Miss K. Ross.

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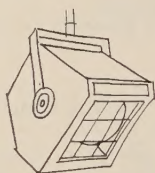
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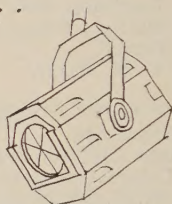
Tel.: Hove 3358



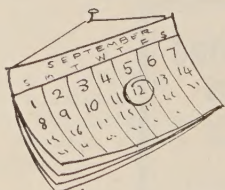
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